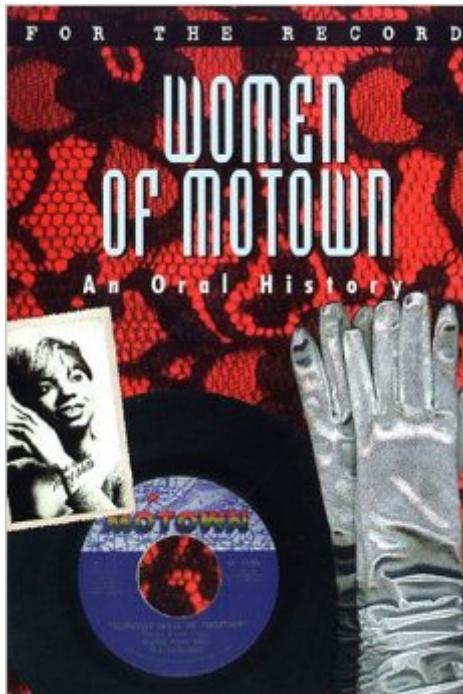


The book was found

Women Of Motown: An Oral History (For The Record)



Synopsis

Three more fascinating books in a multi-volume oral history of rock and soul music, edited by one of America's preeminent pop music journalists. Told in the voices of the people who were actually there, here are the stories of: (1) Sly and the Family Stone, the Woodstock-era interracial, intergender band which merged soul with psychedelic rock; (2) George Clinton and P-Funk, the inventive musical aggregation that laid the groundwork for rap, hip-hop, alternative, and techno music; and (3) Women of Motown, members of "girl groups" and solo artists during the heyday of the world's most famous record label.

Book Information

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Customer Reviews

As a life-long Detroit resident, the Motown story is near and dear to me. What I like the best about this book is the author lets the distinct voices of these beautiful, tough ladies shine through in this collection of oral histories. It is obvious the women Ms Whitall interviews are important to her. I am glad these stories are being told--too much emphasis is placed these days on the superstars of Motown; Diana Ross, Marvin Gaye, the Temptations. For me, the gritty, soulful backbone of the Motown sound will always be Martha Reeves, Mary Wells, Kim Weston. The homegirls! I am eager to read other books in the series if they are as well-written, thoughtful and fun.

This book is a comprehensive review of a very special time in American music. We are treated with actual stories that haven't been shared in the media until now. For those that feel that Motown

women consist of only the Supremes, this book introduces us to a group of musicians that will surely inspire the reader to find some new artists in the Motown section of the local CD store. Let's see some more! Hopefully a new group of Motown ladies are out there that will revive the Detroit sound.

Susan Whitall provides a relatively quick read as spoken by the women who indeed helped to make the music of Motown Records a permanent part of the sound track of the 60's, 70's and forever. The brief essays Ms. Whitall presents are uncut and serve as glances into the lives of each of the ladies. I'd like to see Ms. Whitall do a more in depth piece on those women who she features whose careers are lesser known, but who made lasting impact on the music listening public (Kim Weston, Brenda Holloway). A short, good book.

I enjoyed reading this book because it explores the personal side of Motown and its artists. I also appreciated that the writer also explored the stories of lesser-known Motown acts like Mable John and the Velvlettes. My only criticism of the book is that it failed to include a chapter on Gladys Knight. How can you do a book called, "Women of Motown" without Gladys Knight?

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